

ACT III.

SCENE I.

Andante moderato.

PIANO. *p e dolce.*

Ped. *

Ped. * Ped. *

tr. *tr.*

cres.

tr. *tr.* *tr.* *tr.*

cres. *f* *p*

Piano introduction for 'Ivanhoe'. The music is in G major, 4/4 time. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte), *sf* (sforzando), *dim.* (diminuendo), and *p* (piano). Pedal markings are present at the end of the first and second measures.

IVANHOE.

Hap - py with wing - ed

Vocal and piano accompaniment for 'Ivanhoe'. The vocal line is in G major, 4/4 time. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *dim.* (diminuendo), *p* (piano), and *sf* (sforzando). Pedal markings are present at the end of the first and second measures.

feet, Comes the morn - ing soft - ly steal - ing in; . . . And to my dar - ling's

Vocal and piano accompaniment for 'Ivanhoe'. The vocal line is in G major, 4/4 time. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *dim.* (diminuendo), *p* (piano), and *sf* (sforzando). Pedal markings are present at the end of the first and second measures.

cham - ber sweet This hap - py light . . will win! Hap - py with wing - ed

Vocal and piano accompaniment for 'Ivanhoe'. The vocal line is in G major, 4/4 time. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *dim.* (diminuendo), *p* (piano), and *sf* (sforzando). Pedal markings are present at the end of the first and second measures.

feet, Comes the morn - ing, comes the morn - - - ing soft - ly steal-ing in; . .

Ped. * Ped. * Ped. *

. . . And to . . . my dar - ling's cham - ber . . sweet This . .

Ped. * Ped. * Ped. *

hap - py light . . . will win! O, fair pro -

Ped. * Ped. *

- ces - - sion of the morn - - - ing hours,

Ped. *

Go, bid my love a - wake with . . all the

f *p*

Ped. * Ped. *

flow'rs, O fair pro - ces - sion of the mor - ning hours, Go

bid my love a - wake . . . with all the flow'rs,

cres.

Ped. *

dim. bid my love . . . a - wake with all . . the flow'rs, *rall.*

dim. *colla voce.*

Ped. 19,001. * Ped. *

E a tempo.

But let me sleep a - while, . . . and dream my on - ly wound is from love's dart; . . . And

p

Ped. 4 * Ped. 4 * Ped. 1 4 *

cun - ning - ly my thought be - guile, To deem that thou, fair Queen, . . My

Ped. *

gaol - er art! So pri - son bars and wounds more

dear shall be, Than all the world Shall . . . dear - er be, . . .

cres.

cres.

shall be, . . . Than all the world, . . . more

con passione.
dear than all the world if there I find . . . not thee.

sempre f *dim.*

p
Come, gen - tle sleep, come, gen - tle sleep,

p *dim.*

dim.
come, . . . come, gen - tle sleep. . . .

pp *Ped.* *pp*

(Enter ULRICA & REBECCA.)

quasi Recit.

ULRICA.

Tend thou the knight thou lov - est,

An - o - ther and a

Distesso tempo.

no - bler work be mine !

Look for thy

(Exit ULRICA.)

REBECCA.

bri - dal tor - ches! Aye, she speaks

truth; I love him. Now, in this hour of doubt and dan - ger,

To my weak heart I say, "Be still, I love him."

Allegretto pastorale e con moto.

Ah, would that thou and I might lead our sheep A - mong the fold - ed hills! The

win - ter is past, . . . the rain is o - ver and gone; . . . The sing - ing birds are

come be - side the rills. . . . A - rise, . . . be -

- lov - ed one! . . . I love thee, I love

thee, I love thee; . . . O my love! My

A - sa - hel. O! swift as the wild roe, And

cres. ter - ri - ble as arm - ed hosts That go with ban - ners on - ward wa . . .

cres. . . . ving. . . . How fair and plea . . .

dim. *dim.* *p*

cres. . . . sant art thou, O . . . my love! A sha - dow of the

cres.

19,001.

rock, a hap - py foun - tain spring-ing; A bird his glad song

wing - ing up to high heav'n in a maze of . . . light! in a

maze of light, to heav'n,

8va. alta.

p

* Ped. * Ped.

rall. e dim.

. . . to heav'n in a maze

8va. alta.

rall. e dim.

pp

* Ped. * Ped.

K *Tranquillo.*

of light, a maze of light! . . . Sleep foun - tain, bird, and

8va.

colla voce.

p

Ped. *

love, for sure - ly sleep is . . . best; . . . Sleep, . . . while I

dim.

dim.

guard thy rest By day . . . or night;

pp

pp

Ped. *

For on - ly in thy sleep . . .

p

p

art thou . . . my love. Ah me, . . .

pp

for ma - ny wa - ters Quench not the fire . . . of

sempre pp

love; . . . and, when he wakes, His eyes are not for me.

dim. al fine.

Rest, . . . rest, . . . be - lov - ed! Rest, . . .

ppp *rit. al fine.*

Ped. * Ped. * Ped.

rest, . . be - lov - - - ed! . . .

ppp

Ped.

M

sempre pp

p IVANHOE. RECIT.

Andante. L'istesso tempo. (♩ = ♩.)

And is it thou, dear maid-en? My gen-tle nurse! Now all is

cres. *sf* *p*

a tempo. *Allegro non troppo.*

well with me . . since thou art near. But

^

(Trumpet behind the Scene.)

pp

19,001.

hark! what sound is in mine ear? I

cres.

dreamed, but dream no more. And now our friends re - new their

cres.

(Trumpet behind the scene.)

cres.

on - - set.

REBECCA. *p* Peace, be

dim.

pp

still! I hear no sound of com - bat, 'Tis but the

IVANHOE.

19,001.

pause be - fore the on - set, The still - ness ere the thun - der breaks in the

air. A - non . . . 'twill break in fu - ry.

f *ad lib.* *P*

cres. *f* *colla voce.* *f*

I pray thee, gen - tle 'maid - en,

p *3* *p*

Help me to yon - der win - dow. Nay, rest, I

REBECCA. *Un poco piu lento.*

f *p*

Q RECIT.

pray thee! I will stand At yon - der win - dow, and will tell How flow the tides of war. Fear not for

moderato. IVANHOE.

me! Nay, gen - tle heart, it must not be, That thou dare dan - ger for my sake. My

whole life long should I go mourn - ing thee, Wert . . thou to sleep in death, and I to wake.

REBECCA.

Thy shield then! Proud - ly will I bear The glo - rious shield of I - van - hoe!

Allegro vivace.

First system of the piano introduction. The right hand has a whole rest. The left hand plays a rhythmic pattern of eighth notes with slurs and ties. Dynamics include *p* and *pp*. The key signature has one sharp (F#).

REBECCA.

I see them now; the dark wood moves with bows.

Second system featuring Rebecca's vocal line and piano accompaniment. The vocal line is in the right hand, and the piano accompaniment is in the left hand. The piano part continues with the rhythmic pattern from the introduction. Dynamics include *p* and *pp*.

(Trumpets behind the scene.)

Third system featuring a trumpet line (marked *(Trumpets behind the scene.)*) and piano accompaniment. The trumpet line is in the right hand, and the piano accompaniment is in the left hand. The piano part continues with the rhythmic pattern. Dynamics include *p* and *pp*.

R

f

0

Fourth system featuring piano accompaniment. The right hand has a whole rest. The left hand plays a rhythmic pattern of eighth notes with slurs and ties. Dynamics include *p*, *cres.*, *molto.*, and *f*. The key signature has one sharp (F#).

Ped.

* Ped.

God of Is - rael, shield us in this hour !

f *+*

Ped. *

On, on they come with bend - ed bows tri -

p

umph - ant; On, on they drive, and now the qui - ver

p

S *TENORS.*

rat - tleth; The noise of the cap - tains and the shout - ing ! De

f *+*

(Chorus behind the scenes.)

BASSES.

Bra - cy, De Bra - cy !

On, Free Com - pan - ions, on !

The Tem - ple ! the Tem - ple !

*(Trumpets behind the scenes.)**f**cres.*

IVANHOE.

Strike for the Tem - plar ! strike !

And I must lie like pal - sied

monk While the great game is play - ing !

What of the

sa - ble knight? Does he ride for Like one who goes a -

p
marcato.

- may - ing, With joy of bat - tle and the pride of war?

pp

REBECCA.

With gi - ant blows he hews the pa - li - sade;

A migh - ty axe swings in his mail - ed hand, His

black plume floats a - far, A ra - ven o'er the storm - y fight!

cres. *cres.*

ff *ff*

The pa - li - sa - do falls; he en - ters in—

pp

On - ward he drives, a Jo - ab in the bat tle!

19,001.

Li - on of war— . . . now fall his foes be-fore him,

Bend - ing like corn that bends be - fore . . the whirl - - wind.

They fly,

cres. molto. *ff* *pp*

they fly a-cross the moat,

cres. *bb*

And hurl the plank a way; the

ff pp *cres. molto.*

out . . . work's won !

f *ff*

W *f p*

Più lento.

Ah woe ! . . . The poor men left o' the o - ther side ! They fling them

p *stringendo.*

down! they pierce them through! O God of Is - rael.

f

cres. *f*

par - don in this hour The men whom thou hast made.

riten. *Andante moderato.*

dim. *p* *p*

IVANHOE.

How canst thou know . . what pain it is to lie All help - less here, . . while deeds of chi - val - ry Are

p

done so near and yet so far a - way? . . What life is there but in the bat - tle brave,

And who would live one day of sloth and shame, that in the clash of fight, The

X
bat - tle's fierce de - light, Might find 'mid war riors bold the glo - -

cres. *f con forza.* *ff*

REBECCA. *più vivo e animato.*

- - ry and the grave? Ah me! . . . not thus did

Ju - - dah's war - riors go Forth . . . to the fight,

but breath - ing prayer and praise ;

Not in the shield nor sword They

trust - ed, but in Him whose might - ty arm Roll'd . . .

. . . back the flood, . . . till Pha - raoh's hosts of

war Were whelmed in rush - ing

Più lento.

wa ters.

L.H.

Ped.

p

But now, a - las! Ju - dah's star is

Allegro vivace.

sunk in vas - ty night. And

p

yet be wit - ness, heav'n, with what de - - light, What rap - ture
 IVANHOE. 3
 How canst thou know what pain, What pain it is to

cres.

would I give My life - blood drop . . . by drop, so I might
 lie . . . All help - - - less,

f

live But for one hour to see Ju - dah re - deemed from her cap - ti - vi - ty.
 While deeds of chi - - val - - ry are done so near? What . . . life
 (CHORUS behind the scenes.) TENORS.
 The Tem - ple! the
 (Trumpets behind the scenes.) *f*
dim. *p*

would I give my life . . . blood, my life . . . blood,

. . . is there but in the bat - tle brave, the bat . . . tle's fierce de -

f 3 3

Tem - ple! Strike for the Tem - plar, strike!

Saint George! Saint George! On for Saint George, on!

cre . . . scet . . .

drop by drop, . . . my life . . . blood drop by

. light, the bat . . . tle's, bat . . . tle's fierce de -

3 3 3 3 3 3

Strike for the Tem - plar, strike! Strike for the Tem - plar! Strike . . . for the

On for Saint George, on! On for Saint George! On . . . for Saint

do. cres. molto.

drop, My life - blood drop by drop !

- light, The bat - tle's fierce de - light !

Tem - plar ! Strike !

George ! . . Saint George !

ff

AA REBRCCA.

But see ! What an - gry red - ness Flush - es the

heav'n a - bove us ? The cas - tle burns with fire.

19,001.

Now do I know thee Fiend with thy wed - ding

p

3

tor - ches ! The cas - tle burns. A

cres. molto. *f* *sf*

BB

RECIT. THE TEMPLAR.

- way with me !

a tempo.

con fuoco. *f*

3

3

CC

3

REBECCA.

Wil - - fred !
THE TEMPLAR.

Wil - - fred !

A - way with me !

A - way with me !

Wil - fred ! In mer - cy save him !

A - way with me !

A - way !

2^e 2^e *fff*

8va. alta

EE

IVANHOE.

The King !

The

*dim. molto.**pp*

King! Long live the King!

CHORUS. TENORS. *f*
The King! It is the

BASSES. *f*
The King! It is the

King! The Black Knight!

King! The Black Knight! Par . don!

Par don! Long live the King! **FF**

Par don! Long live the King!

19,001.

ULRICA.

f Far . . . leaps the fire - flame, ren - der of for - ests;

CHORUS. *ff*

Ha!

Far floats the smoke-wreath, wings of the ea - gle;

sf

Whet the bright steel, then, Sons of the Dra - gon! Kin - dle the torch - es, Daugh - ters of Hen - gist!

Gc

I come, . . . O Zer - ne - bock, I come . . . in glo - ry, I

p *cres.*

19,001.

come, I come!

CHORUS. *ff*

Ah!

Ah!

cres. *ff* *sf*

Ped.

...

...

sf Ped.

...

...

SCENE II.

Allegro con spirito.

PIANO.

CHORUS, TENORS. *p*

Light foot up - on the danc - ing green,

BASSES. *p*

Light foot up - on the danc - ing green,

dim. *Ped.* *p*

Light hand up - on the bow, With

Light hand up - on the bow, With

glanc - ing eye and laugh - ing mien A - down . . the

glanc - ing eye and laugh - ing mien A - down . . the

cres.

cres.

glade we go, A - - down, a - - down . . the glade . . we

glade we go, A . .

f

f

tr

tr

Ped.

go, A - - down . . the glade . . we go.

- down . . the glade we go, . . . And, march - ing,

f

tr

tr

p

Ped.

f

And, march - ing, sing like yeo - men true, "Our

sing like . . yeo - men true, "Our bows are made of . .

Ped.

bows are made of . . Eng . . . lish

Eng . . lish yew, Eng . . . lish

cres.

cres.

cres.

* Ped.

yew!"

yew!"

f

dim. *p*

Ped.

p Light foot up - on the danc - ing green, Light hand

p Light foot up - on the danc - ing green, Light hand

up - on the bow,

up - on the bow, A . . .

dim. al Fine. A - - down . . the glade . . we go, We

. down . . the glade we go, A - - down . . the glade we

dim. *tr* *tr* *p*

go . . . down . . . the glade.

go . . . down . . . the glade.

tr *tr*

p *Ped.* *Ped.*

D *Andante espress.*

(Enter KING RICHARD, lute in hand. IVANHOE follows him.)

p *p*

KING RICHARD.

Oh, I would be an out-law bold, To

p

strike the fly-ing deer, . . . Or leave the lov-er's tale half told In ling . . . 'ring

L'istesso tempo. RECIT.

mai - den's ear, . . . In ling - 'ring mai - den's ear. Hith- er, dear lad, and lean on me, This

air of woodland wild and free Shall brace the arm that hangs so weak, And bring the wild rose to thy cheek. Here will we

rest and wile the time a - way With dain ty lute and jo-cund roun - - - de - lay. Thy

love is more to me, my King, Than breath of May that po - ets sing, And dear as mai-den's love to

KING RICHARD.

me The hope . . . to live and fight for thee. Oh, for - est - ways are dark e - now, Though

shine the sil - ver moon, . . . And dark be - neath the for - est bough, The

strick - en deer shall swoon. Here, seat thee lad, and rest thy bones ; This knoll shall be the best of

Piu vivo, a tempo.

thrones ; And 'neath my ca - no - py of sing - ing birds I'll judge me like a king o' the an - cient world. What

Moderato.

ho! What ho! Bring my pris'-ner forth!

sf *f* *dim.*

Ped.

ad lib

Mau - rice de Bra - cy, faith - less knight,

f *dim.* *p*

Ped.

G *Andante.*

Since thou didst seize up-on the road La-dies and liege-men of the King, Now tell me why, in hea-ven's sight, Of no-ble

p

DE BRACY.

tree a thank-less load Thou shouldst not swing? My liege, I have no word to say, But

p

on - ly of thy mer - cy pray, Co - ver my face; I would not fright The birds from their de - light; Co - ver my

face, and let me swing The high-est ser-vant of my King. Mau-rice de Bra-cy, I pro-nounce thy doom:

Allegro vivace.
Get thee to horse, . . . Strike spur, and ride a -

DE BRACY.
- way! To horse! and free! Sure . . .

f *dim.* *p*

Ped. 19,001. * Ped. * Ped.

ly my King doth jest with me! Not

KING.

Ped. * Ped. * Ped. * Ped. *

I. I bid thee up and fly! Ride as the fiend were

Ped. * Ped. * Ped. * Ped. *

af - ter thee! Ride till thou find my bro - ther John,

Ped. *

Charge . . . him he yield him to our grace Ere

Ped. *

ten days pass, or, by the Ho - ly Cross, I will so

Ped. * Ped.

maul him that his Lou - is o' France Shall know him not, and I'll

so bend his neck That his back break.

Go ! Let thy horse be fleet ! Kneel not,

un poco rall.
cres. colla voce.

ad lib. (Exit DE BRACY.)

speak not, but live . . . in hon - est - y!

molto. *sf* *f*

f

Ped. Ped.

Moderato.
K KING. RECIT.

Look, where thy

sf

Ped. *

moo-dy fa-ther walks a - part, And by his side thy gen-tle la - dy fair, Lad, will thy sire for -

p *fp*

IVANHOE. KING.

- give thee? A - las, my liege, I fear. We'll bend him yet. Look, where he comes this way; Stand thou a - part, and I will

Andante espress.

strive with him.

(Enter CEDRIC & ROWENA.)

p

1^{ed.}

Ce - dric, good friend, Didst thou not pro - mise me a boon for lus - ty fight - ing? What if I ask free

par - don for thy son, and a fair wife? I am grown in - firm of

p

CEDRIC.

Andante con moto—Fistesso tempo.

pur - pose ; I know not— If for the love of wo - man's face My life - long

task must end - - ed be, And lost, the hope of Har - old's race, What work re -

mains for me, re mains for me, Be - neath the sun ?

M KING RICHARD. *un poco animato.*

Mai - den, if e'er in for - est free The sun shone fair . . . for love's de - light, Kneel down and

pray for cha - ri - ty, kneel down and pray for

cha - ri - ty, For so by thy brave knight shall bride be won, For so by brave knight shall

ROWENA. *Tempo 1mo.* bride be won. Ce - dric, O fa - ther, hear me pray, By days of child - hood's lost de -

light, O fa - ther, Ce - dric, hear me pray, By days of child - hood's lost de -

IVANHOE.

CEDRIC. O Ce - dric, O fa - ther, May

KING. O if for the love of wo - man's face my life-long task, my

O mai - den, if e'er in for - est free The sun shone fair, for

19,001.

light, When he and I were wont to play, *cres.*

I find fa-vour in thy sight, And take . . . me to thy heart *cres.*

life - long task must en-ded be, And lost the hope of Ha - - rold's *cres.*

love's de-light, Kneel down and pray in cha - ri - ty, Kneel down and pray in *cres.*

Ce - dric, O fa - ther, . . . hear, . . . For - give, . . . for -

- gain . . . True man, and trus - ty Knight, And . . .

race, and lost the hope . . . of Ha - rold's race, . . . What work re - mains for me Be -

cha - ri - ty, Fer . . . so by thy brave Knight, . . . shall bride be won, shall

19,001. Ped.

give thy son, For - give thy son,
 thine own son, For - give thy son,
 . neath the sun, For - give my son,
 bride be won. For - give thy son.

The piano accompaniment features a wavy line labeled "Sca." (Sustained Chords) and a section labeled "loco." (Locomotor). The piece concludes with a "Ped." (Pedal) instruction and a star symbol.

For - give thy son, For - give thy son.

For - give thy son, For - give thy son.

For - give my son! my son!

For - give thy son, For - give thy son.

8va. *loco.* *8va.* *loco.*

f

Ped.

CEDRIC. (*He embraces WILFRED.*)

O

Be it as thou wilt.

Musical score for Cedric's first vocal line and piano accompaniment. The vocal line is in G major, starting with a whole note 'O' and a half note 'Be it as thou wilt.' The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *dim.* and *p*.

God knows I par - don thee! Wil - fred, my son! . . .

Musical score for Cedric's second vocal line and piano accompaniment. The vocal line continues with 'God knows I par - don thee! Wil - fred, my son! . . .' The piano accompaniment provides harmonic support with a steady rhythm. Dynamics include *dim.* and *p*.

But let me hence a - while, Fol - low me not; I pray thee

Musical score for Cedric's third vocal line and piano accompaniment. The vocal line concludes with 'But let me hence a - while, Fol - low me not; I pray thee'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *dim.* and *p*.

(*Exit CEDRIC.*)

P

KING RICHARD.

let me go!

The

Musical score for King Richard's vocal line and piano accompaniment. The vocal line begins with 'let me go!' and 'The'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *p*.

p

pli - ant wil-low waves, But the oak groans in bending, And I'll go too, for well wot I That man and li - ly maid Well met i' the

Andante moderato.

for - est shade, De - sire no king for com - pa - ny. Oh! I would be an

p

out - law bold, To strike the fly - ing deer; For hearts are young in for - est old, And

cres. *f*

Spring is all the year, . . And Spring . . is all the year.

colla voce. *ff* *rall.*

Andante espress. IVANHOE.

How oft be-neath the far-off Sy-rian skies Have I looked up

dim. *p*

and seen a-mid the stars, . . . Twin lights of home in land of dis-tant

cres. *cres.*

Rowena. wars, These star-like eyes, These star-like eyes. . . . How

dim. *R* *dim.* *p*

oft, when thou wert far be-yond the foam, And mine was wo-man's part of wea-ry rest,

p

cres.

Dream'd I my head lay hap - py on this breast, Thy heart my

cres.

dim.

S IVANHOE.

home! Thy heart . . . my home! How oft be-neath the far - off Sy - rian skies Have

dim. *p*

cres.

How oft, when thou wert far be - yond the

cres.

I look'd up and seen a - mid the stars, Twin lights of home in land of dis - tant

cres.

f

foam, . . . Dream'd I my head lay hap - py on . . this breast, lay hap - py,

f

wars, Twin lights of home, of home, Twin lights of home in

f

Ped. Ped. *

dim. *p*

hap - py on this breast, Thy heart my home, Thy heart my home!

dim. *p*

land of dis - tant wars. Thy heart my home, Thy heart my home!

dim. *p* *pp*

Allegro agitato.

cres. molto.

ISAAC. IVANHOE.

Knight, Knight of I - van-hoe, I come for thee! My child is doomed to die. To

sf *p* *p*

ISAAC. T

die! Nay hear me. When the fierce Tem - plar snatched her from burn - ing Tor - quil - stone, he

p

bore her To the next house of the Or - der. There have they sat in judg-ment on my child,

For witch-craft prac-tised on that e - vil knight, And

she must die by fire. My child has called a cham - pion :

Thou wilt come, I pray thee at thy feet, A - way with me!

ad lib. *U a tempo.*

ROWENA.

Wil-fred, be-think thee, thou art

IVANHOE.

weak with wounds. In thy mer - cy stay with me, Wil - fred, my love! And

The first system of the musical score for Ivanhoe's first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The lyrics are: "weak with wounds. In thy mer - cy stay with me, Wil - fred, my love! And".

shall she die by fire? She led me back to life and love of thee.

The second system of the musical score for Ivanhoe's second vocal line and piano accompaniment. The vocal line continues in treble clef. The piano accompaniment continues on two staves. The lyrics are: "shall she die by fire? She led me back to life and love of thee."

ROWENA.

I would not have thee

The third system of the musical score, featuring Rowena's vocal line in treble clef. The lyrics are: "I would not have thee".

IVANHOE.

Though I were weaker than an ail - ing girl, Must I not go?

The fourth system of the musical score, featuring Ivanhoe's third vocal line in treble clef. The lyrics are: "Though I were weaker than an ail - ing girl, Must I not go?".

ISAAC.

My child must die by fire!

The fifth system of the musical score, featuring Isaac's vocal line in bass clef. The lyrics are: "My child must die by fire!".

The sixth system of the musical score, showing the piano accompaniment for the final system. It consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music continues with various chords and melodic lines.

stay With me and shame. V

My child must die!

cres. *cres. molto.* *sf dim. p*

Wil - fred, O my love Go, go, lest I en -

ROWENA.

- treat thee back a - gain! en - treat thee back a - gain,

IVANHOE.

My heart, my queen! Be brave till next I clasp thee in my

ISAAC.

My child must die by fire! Thou wilt

19,001.

go, . . . O love, O

arms. Fare - well, dear love! fare - well,

come, I pray, I - pray, I pray thee come a - way, a - way, a - way with me,

Ped. *

my love!

dear love!

A - way!

ff

Ped. * Ped. *

19,001.

FINALE.

SCENE III.

Andante maestoso.

PIANO. *f*

TENORS.

CHORUS OF TEMPLARS. Fre - mu - e .

BASSES.

Fre - mu - e .

cres. *f*

re prin - ci - pes, Ir - ru - e re tur - bi - di: In hoc Tem - plo u - na spes,

re prin - ci - pes, Ir - ru - e - re tur - bi - di: In hoc Tem - plo u - na spes,

U - na sa - lus Do - mi - ni! No - bis sit vic -

U - na sa - lus Do - mi - ni! No - bis sit vic -

The piano accompaniment consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic foundation with chords and moving lines. Dynamics include *f* (forte) in the later measures.

- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - ri - a

- to - ri - a, Nos - tro Tem - plo glo - ri - a, Glo - ri - a

The piano accompaniment continues with a steady eighth-note pattern in the bass and a more active treble line. The overall texture is rich and celebratory.

Sanc - to no - mi - ni!

Sanc - to no - mi - ni!

A

mp *cres.*

This system includes a section marked 'A' starting with a triplet of eighth notes. The piano accompaniment features a prominent triplet in the treble and a supporting bass line. Dynamics range from *mp* (mezzo-piano) to *cres.* (crescendo).

f

Cor - di - bus ac men - ti - bus Pro - ni ve - ne - ra - mur te :

f

Cor - di - bus ac men - ti - bus Pro - ni ve - ne - ra - mur te :

ff

Sal - us es - to gen - ti - bus In hoc Tem - plo, Do - mi -

Sal - us es - to gen - ti - bus In hoc Tem - plo, Do - mi -

ff

ne ! No - bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

ff

ne ! No bis sit vic - to - ri - a, Nos - tro Tem - plo glo - ri - a,

cres. molto. ff

Glo - - - - - ria sanc - to no - mi ni!

Glo - - - - - ria sanc - to no - mi ni!

rall. e cres. *ff* *lento.*

GRAND MASTER.

Thou

Jew - ish girl, who art con-demned to die For prac-tice of thy vile un - ho - ly arts A - gainst a

no - ble Chris - tian knight, at - tend. Thou didst de-mand a cham-pion, and our

B

Or - der Err - ing perchance, as 'tis most meet to err, In mer - cy, heard thy pray'r;

Where - fore we named our tried and val - iant bro - ther, Bri - an, the knight of whom thou art ac -

- cused, To meet thy cham - pion, should a cham - pion come. But now the hours de - cline,

and sinks the sun As sinks thy life. The hour of doom is near. Re -

- pent and free thy soul! . . . Re - pent and free . . . thy soul! Con -

D REBECCA. *Allegro non troppo.*
 - fess thy crime. I am in - no - cent.

Now, if God will, even in this last dark hour He will ap - point a

cham - pion. But if no cham - pion come, I

Ped. 19,001.

bow Be - fore His Ho - ly will, and am con - tent . . . to

dim. pp

GRAND MASTER. *Andante come 1mo.*

die. . . Sound trumpets! (Trumpets on the Stage.)

Now since no champion makes an - swer here, Draw near and bind the mai - den to the stake; For sure - ly she shall die.

p Ped.

Allegro vivace. THE TEMPLAR.

It shall not be. Fools! Dotards!

f fp

Will ye slay the in - no-cent? Butch - ers and burn - ers! She is mine, I say; I say she

ad lib.

f colla voce.

GRAND MASTER.
a tempo.

shall . . . not burn. What need of fur - ther proof? The

p

witch - craft works Even in his lips, and breeds

cres.

RECIT.

their blas - phe - my. Take her and bind her to the

cres. molto. *sf*

THE TEMPLAR. RECIT.

H a tempo.

stake.

Back!

as you hope to live!

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a piano (p) dynamic, followed by a 'molto cres.' (molto crescendo) section, and then a fortissimo (sf) section. The piano part consists of a series of chords and single notes, with some notes beamed together.

*Andante con moto.**rall.**dim.**pp*

The second system of the musical score continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a 'rall.' (rallentando) section, followed by a 'dim.' (diminuendo) section, and then a 'pp' (pianissimo) section. The piano part consists of a series of chords and single notes, with some notes beamed together.

Swear to be mine,

and I will save

thee now. My horse is nigh at

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It begins with a piano (p) dynamic, followed by a 'rall.' (rallentando) section, and then a 'pp' (pianissimo) section. The piano part consists of a series of chords and single notes, with some notes beamed together.

hand, Za - mor my horse who nev - er failed me yet;

and he will

The fourth system of the musical score continues the vocal and piano parts. The vocal line has a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a 'rall.' (rallentando) section, followed by a 'dim.' (diminuendo) section, and then a 'pp' (pianissimo) section. The piano part consists of a series of chords and single notes, with some notes beamed together.

Ped.

* Ped

*

Andante (♩ = 60)

bear . . . thee To life and love. One word, and thou shalt

p

Ped. * Ped. *

REBECCA.

pp Oh Je - ho - vah, Guard, . . . oh guard me! . . .

pp live! . . .

pp

Ped. *

pp

Allegro con brio.

pp

CHORUS. SOPRANOS. *p* *cres.*

A cham - pion ! A cham - pion ! A

(A shout, behind the Scenes.) TENORS & BASSES. *p* *cres.*

A cham - pion ! A cham - pion ! A

p

cham pion !

cham pion !

cres. *molto.* *f* *smile.*

Ped.  * Ped.  *

Ped.  * Ped.  * Ped.  * Ped.  *

19,001.

M

IVANHOE.

For-bear, for-bear! I come, her cham - pion.

f

ere set of sun, Wil - - fred of I - van - hoe.

CHORUS. *f*

A

f

A

cham - pion, a cham - pion, a cham - - - pion!

cham - pion, a cham - pion, a cham - - - pion!

N

pp

3 . . . 3

Ped.

19,001.

REBECCA. *un poco agitato.*

He is weak, he is wound - ed, He must not fight for me!

stacc.

Oh! as you hope for mer - cy at the last, For - bid the com - bat!

fp

Ped. * Ped.

TEMPLAR. *un poco più lento.*

This is the man you love! Now is the hour,

fp un poco più lento.

Death - hour for him or me. Look to thy life, . thou wretch of I - van-hoe!

ad lib.

cres.

sf

a tempo.

IVANHOE.

Dead! He is dead!

CHORUS. SOPRANOS
Andante lento.

A judg-ment! A judg-ment! The e - vil pas-sions war-ring in his soul Have

TENORS & BASSES.

A judg-ment! A judg-ment! The e - vil pas-sions war-ring in his soul Have

cres. *f*

rent him like the sev - en fiends of Hell! Bow down be -

rent him like the sev - en fiends of Hell! Bow down be -

cres. *f*

dim. e rall. *p*

fore the judg - ment of . . . the Lord.

fore the judg - ment of the Lord.

pp

pp

(They unbind REBECCA.)

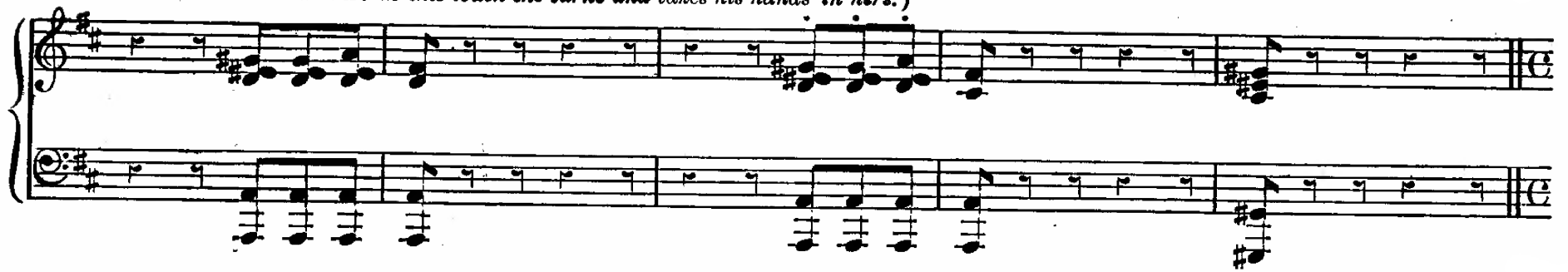
Allegretto moderato. (She moves towards IVANHOE, but stops.) *(IVANHOE goes towards ROWENA.)*

cres.

(ISAAC goes timidly and touches the hand of REBECCA, who is gazing

dim. *p*

at IVANHOE and ROWENA: at this touch she turns and takes his hands in hers.)



S *Allegro con brio.*

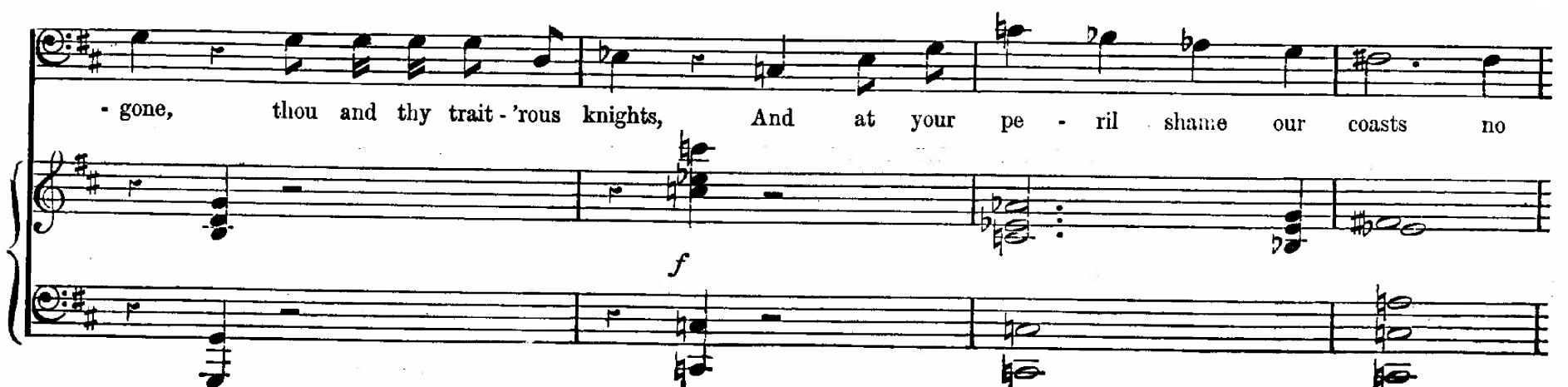
KING RICHARD.



I charge thee, Con - rad,



Mas - ter of the Tem - ple On whose foul sport we have in - tru - ded here, Up and be -



- gone, thou and thy trait - rous knights, And at your pe - ril shame our coasts no

T **GRAND MASTER.** *f a tempo.*

more. And dost thou ban - ish me? The Tem - ple stands a - bove the wrath of

CHORUS OF TEMPLARS. TENORS. f

The Tem - ple stands a - bove the wrath of

BASSES. f

The Tem - ple stands a - bove the wrath of

KING RICHARD

Kings! We will ap - peal to Rome! Ap - peal! Ap - peal!

Kings! We will ap - peal to Rome!

Kings! We will ap - peal to Rome!

sf

Ped. *

RECIT.

But if I find thee yet on Eng - lish ground, I will so har - ry thee, thou for - eign knight, That

U thou shalt have no voice to plead in Rome. See where the ban - ner of

CHORUS OF TEMPLARS (TENORS & BASSES).

Eng - land floats a - far . . . a - bove thy Tem - ple pen - nants! Wide as the world our

REBECCA.

Our Temple was not made with hands, But
IVANHOE.
Hail, O
Tem - ple stands to mock the might of kings, To mock the



high as Heav'n it springs, high . . . as Heav'n it springs.



O love, . . . love . . . that hold'st the world . . . in fee and



love, O love that hold'st . . . the world in



O love that hold'st the world in fee and



O love that hold'st the world . . . in fee and . . .

O love that hold'st the world in fee and strong - est



might of kings, Wide as the world the Tem - ple stands, stands to



Our Tem - ple was not

strong - est knights in thrall, . Our hymn we raise to thee, . . And

fee, And strong - est knights in thrall, we

strong - est knights in thrall, Our hymn we raise to thee, And . .

strong - est knights in thrall, . .

knights in thrall, Our hymn we raise to thee, And

mock the might of kings. To mock the might of kings, The

made . . . with hands . . . But high . . . as Heav'n it

hail . . . thee Lord . . . of all, And hail . . . thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

hail thee Lord . . . of all, And hail thee Lord of

night of kings, . . . to mock, to mock the might of

Ped.

springs High as

all, Lord of

all, Lord of

all, Lord of

kings. Might of

ff

Ped.

* Ped.

heav'n, high as heav'n !

all, Lord of all !

all, Lord of all !

all, Lord of all !

kings, might of kings !

ff

Ped. * Ped. Ped. *

Ped. * The End.

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